

Symphony No. 9 in D minor of Gustav Mahler (Concertgebouw Orchestra, Bernard Haitink, conductor; WNCN)

To suggest that there is from the point of view of the spectator of an actual performance of a work of art performed for spectators in general only one psychic distance from which that performance can be appreciated aesthetically by the spectator who is interested in/ who is capable of appreciating aesthetically a work of art is naive-- the same is of course true from the point of view of the spectator of those works of art which are not performed that is novels watercolors statues for examples those works of art which are not literally performed that are perpetually in performance just as the spectator is different his psychic distance is different every time he attends a performance of say Le Voyageur sans bagage of Jean Anouilh so too his psychic distance with reference to A la recherche du temps perdu of Proust for example is different every time he re-reads Proust. Similarly to suggest that there is from the point of view of the performance (the point of view proscenium/audience as opposed to the point of view audience/proscenium) of a work of art performed for spectators in general only one psychic distance from which that performance can be given is naive--the same is of course true from the point of view of the "performance" of those works of art which are not literally performed that is novels watercolors statues oil paintings for example those works of art which are perpetually in performance just as Die Meistersinger von Nürnberg is different every time it is performed so too A la recherche du temps perdu is different every time it is re-read different it goes without saying not because the text is different rather because the spectator is different of course but also because the conditions under which the nonperformed work is "performed" are always different a reading of Madame Bovary in English is different from a reading (performance) of Madame Bovary in French a reading of Ulysses of Joyce by a reader who reads one page per day only is different from a reading of that novel by a reader who reads at either a faster or slower rate similarly for works of art which are to be performed a performance of Chopin's Sonata No. 3 in B minor for piano in which the pianist played one note per hour would of course be different from a performance of that same sonata played at a faster or slower rate to perform that sonata at the rate of one note per hour would certainly not be a performance of that work.